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NASIMI'S WORKS IN BOOK ILLUSTRATION

Abstract. The embodiment of Nasimi's works in book illustration is highlighted in the article. It is noted that, Azerbaijani poets' poems have been repeatedly published since the 50-60s of the last century and Nasimi's works are among them. People's Artist Altay Hajiyev drew illustrations for the works of the great poet in the 60s, he was the artistic designer of his books. Also O.Sadigzadeh, B.Khanaliyev and others drew illustrations for Nasimi's books published in the Republic. The article emphasizes that Nasimi's works are manifested in two main forms in book illustration. They consist of the general design of the book and illustrations. The author also notes that besides the poet's books in which his literary heritage was collected, artistic design of scientific works devoted to his works also rouses interest. These are books published mainly in 2000s. Artistic design of many of these books was based on Nasimi's portrait painted by People's Artist Mikayil Abdullayev.

Key words: Azerbaijani art, book illustration, illustration, Nasimi, Altay Hajiyev.

Introduction. The celebration of Nasimi's 650th anniversary has stimulated new scientific research works in Azerbaijani study of art. Making feature and documentary films, theatre spectacles about the poet, creation of his image in painting, sculpture, carpet weaving provide study of art with new research objects and materials. At the same time, there are some very important material that they haven't become a worthy research object yet. Although more than half a century has passed since some of them were created. We consider that one of such little-studied areas is a manifestation of Nasimi's works in book illustration. Many interesting artistic works and illustrations have been created in this area. Exactly these have been involved in this research.

The book illustration as a part of artistic graphics lived its Renaissance during the 50-80s of the last century. The development of book illustration was part of general development of Azerbaijani culture and art at that time and was used in many publications as an example of artistic design. It is true that publication of book is still available, and despite the decline in circulation and the increasing number of defects, the number of book publications is more than ever. But lively, bright work of artist has almost disappeared in artistic design of these books. At the same time, the art of illustration, which is an important artistic embodiment of fiction, is also in critical situation. Today the traditional connection between book, its content and artistic design has weakened, individuality, original creative attitude have been lost since artistic design of books is made by computer and using ready internet materials.

The interpretation of the main material. Artistic design of Nasimi's works in book illustration can be divided into two main parts:

- The general (cover, title page, frontispiece and back cover, etc.) artistic design of book;
- Illustrations.

This division is generally the same and universal for artistic design of various poets and writers' books. The same principles are also expected in publications of Nasimi's works.

Books about Nasimi's works are also divided into two main parts:

- Books of Nasimi's works (ghazals, ode, distiches);
- Scientific, mainly literary and linguistic works devoted to Nasimi's life and works.

Even an overview shows that design of books of artistic works is more powerful than scientific works in terms of literary content and completeness of book illustration. At the same time, the works of artists and sculptors were used creatively in artistic design of the scientific works, books were enriched with artistic elements and photos especially in the 2000s. But in any case, the advantage is in fiction books in terms of design. Because, many of them, especially the old ones have interesting illustrations or artistic titles, symbols, but as a rule, these aren't found in books with scientific content.

The embodiment of Nasimi's poetry in book illustrations, artistic design of his books have similar peculiarities with the design of Nizami, Fuzuli, Vagif, Alagha Vahid and other lyric poets' works. Artistic design of these books was created by Ismayil Akhundov, Amir Hajiyeve, Altay Hajiyeve,

Kazim Kazimzadeh, Valida Sarijalinskaya, Elmira Shahtakhtinskaya, Maral Rahmanzadeh, Ogtay Sadigzadeh and etc. Delicate, lyrical mood, artistic and philosophical content, which is peculiar to oriental poetry, and its specific manifestation are the basis of ideas of these designs. Our artists used compact, laconic titles, illustrations, symbols as different details. For example, Altay Hajiyeu used images of moon and stars, dancing gazelles and book-holder for Nasimi's lyrics. The same can be said about the book design by Mikayil Abdullayev. The artist used again moon and stars, book-holders, also candles and butterflies, wine filled glass, the pouring of wine on the floor and other drawings and succeeded to create lyrical and poetic mood with delicate graphic means for artistic design of Fuzuli's poem "Leyli and Majnun".

One of the artists, who participated in artistic design of Nasimi publications, was Artist Altay Hajiyeu – a talented artist of graphics and painting, People's. The artist, who died while ago, was successful in book illustration since youth years. His interest for book illustration and art of illustration came from his father – Honoured Art Worker Amir Hajiyeu. It should be noted that Amir Hajiyeu drew very interesting, laconic, sometimes smiling, memorable illustrations for works of Azerbaijani writers during the 30-60s.

Altay Hajiyeu was the artist of Nasimi's book, which was designed by Mirzagha Guluzadeh and published in 1962 by Azerbaijan Children's and Youths' Publishing House [6]. When Altay Hajiyeu was young, he lived in the period of great artistic development.

Altay Hajiyeu created the poet's image in the first page of the book. This is a very interesting image. As it is known, today Nasimi's official picture takes its origin from "Nasimi's portrait", which was painted by M.Abdullayev in 1973. This picture is used almost in all official documents, literature textbooks. But early, Nasimi's portraits that were created by S.Sharifzadeh during the 40s were used. Also, these both pictures differed from each other. Early than these, A.Azimzadeh also created Nasimi's picture in 1941. But it was not a portrait, it was a thematic painting describing Nasimi's execution scene. Also, here Nasimi's image doesn't resemble even the poet's imagined, generalized appearance. These imagined appearances usually reflect the main features of their ethnos, characters, aims, professions, social groups, religious sects. That is why Dede Korkut is describes as wise, Nizami as sage, Babek as strong and with broad-shouldered, Koroghlu with long-moustache, sword, eagle eye. In spite of all these, Nasimi was described an old man with long moustache and

resembled more a European or Russian clergyman than an Azerbaijani in the portrait, which was painted by A.Azimzadeh. In comparison with him, the pictures of Nasimi created by S.Sharifzadeh and M.Abdullayev are closer to each other in terms of appearance.

A.Hajiyev presented an interesting version of the poet's image in the edition of 1962 of Nasimi's works. This picture is similar to Nasimi's image, in general the poet's image according to appearance, manner, position of his head, hands. But Nasimi was described as a very old man – about 60 years old here. Undoubtedly, this is one of the oldest versions of Nasimi and as it is known, the poet didn't reach this age. The picture was made with black ink on white paper. Generally, the most artistic titles of the book were designed with these colors, the light grey blue additions were used in some pages. Illustrations and titles are distinguished by the composition and color solutions.

The clothing solution of the character is also noteworthy. A.Hajiyev drew a large, black aba covering the poet's body in the graphic picture. He wore a white shirt under the aba. In fact, it is not a shirt, it is just simple, graphic generalization. Nasimi wore a yellow tied turban on his head, light and heelless footwear on his feet. It can be supposed that he had girdle around his waist, but the girdle isn't seen because of the poet raised his left knee while he was sitting on the ground [6].

There is a certain connection, systematic tie between the clothing sample described by A.Sadigzadeh and the clothing solutions described by S.Sharifzadeh and later by M.Abdullayev. Especially, the solution of the headwear is identical almost in all three artists. The aba is a bit wider only in the picture painted by Altay Hajiyev. The main clothing accessory that attracts attention is boots. Because no artist drew Nasimi's boots, the poet's feet are not described in any picture. In this sense, the picture, which was drawn by A.Hajiyev, can be valued as an exception. Certain schematic details – book-holder in front of the poet, on the ground, pencil between his fingers, etc. arrest attention in the picture. This laconic graphic embodied grey-blue rectangular window and the sky in the background of the picture. Schematic, at the same time poetic moon (half-moon) and stars attract attention in the sky.

It is interesting that the artist, who described Nasimi's lyrics, also drew illustrations of two interesting girls. These characters are described in the compositions presented as titles in various parts of the book. These girls with

long hair, black eyes and black brows embody Azerbaijani beauties. Both girls were described in lyrical style according to the general harmony of Nasimi's lyrics. So, one of them rests coquettishly her fingers on the cheek, other looks at the small mirror in her hand. You can see eyebrow and eyes of the girl with curly hair and a kerchief in the mirror.

O.Sadigzadeh, B.Khanaliyev and others are also among the illustrators, who embodied Nasimi's heritage in book illustration. B.Khanaliyev was artistic designer of Nasimi's book "Rubais" published in 1973 [7]. It is interesting that Nasimi's portrait, which was created by M.Abdullayev in the same year, is on the second page of the book. But the general artistic design of the book belongs to B.Khanaliyev. The design includes the title page, cover page and symbolic titles of the book. Unlike A.Hajiyeu, B.Khanaliyev didn't use human drawings in artistic design. But the drawings of sun, moon, stars, feather pencil, twisted sheets, gazelles, leopards, phoenix, candles, butterflies, dagger, arrow-bow, etc. were described in the small graphic titles on each page of the book and it strengthens the poetic content of the publication with the artistic means. The inside of the book was designed with white and black colors, but the title and cover page of the book were designed with colored images. There are two gazelles – one white and the other black on the yellow-brown background of the title page, but there is a gazelle on the cover page [7].

Nasimi's works were designed professionally in People's Artist O.Sadigzadeh's book illustration. The artist made artistic design of Nasimi's some books published during the 60-70s, drew generalized illustrations for his works.

We talked above about the design of books represented scientific literature besides fiction. We should note that dozens of scientific works dedicated to Nasimi's works, his religious, political, social view, the language of his poems have been published in recent years. There are no illustrations in these books because of they are scientific works and also have been published in recent years. But most of them are distinguished by their artistic design. Also, the design of fiction books dedicated to Nasimi attracts attention.

People's Poet Gabil's poem "Nasimi" is this type. Apparently, this book is not a scientific work, but a fiction, at the same time it is not Nasimi's work, but it is a poem dedicated to him. But in any case, the solution of artistic design is interesting. So, "Nasimi's execution" that was drawn by Azerbaijani artist Najafgulu Ismayilov, was given on the cover page of the book, the

book's title and the author's name were written against the background of this picture [4]. Computer designer Hayat Mahmudova wrote "Gabil" with red, but "Nasimi" with yellow font to make the cover page more colorful. "Gabil" is seen clearly in the sky background. But "Nasimi" is in the middle of the work, in its dark-colored part. If it was red, it wouldn't be read well. The designer differentiated the word from the background by giving "Nasimi" in yellow, achieved its good accent and created a variety of colors. Nasimi's portrait, which was drawn by M.Abdullayev in 1973, was assumed as a basis in artistic design of cover pages of books such as Gudsiiyya Gambarova's "Wisdom of words in Nasimi poetry", Nasimi's rubais published in Warsaw, Gazanfar Pashayev's "Researches about Nasimi" (Baku, 2010) [8], Nasimi's "Eastern couch" (compiler Gazanfar Pashayev, designer Kamran Majidov; Baku, 2018) [9] and some other books. The portrait was given completely in some book, but only Nasimi's face was given in some books (in some cases).

Visual compositions of hurufi ideology were used in artistic design of some scientific publications. For example, a male figure, which was composed with Arabic letters, was reflected in the cover page of Professor Rahim Aliyev's book "Nasimi and formation of classical religious style" (2006) [2]. Finally, there are books that don't contain pictures in artistic design, the composition is completed by color and font. For example, F.Gurbansoy's "İmadaddin Nasimi" (Baku, 2019; compiler Ravana İlhamgizi) [5], Turkan Asgarova's "Phraseology of Nasimi language" (Baku, 2015; designer Zahid Mammadov) [3] and others can be shown.

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Xəzər Zeynalov (Azərbaycan)**Nəsimi yaradıcılığı kitab qrafikasında**

Məqalədə Nəsiminin yaradıcılığının kitab qrafikası sahəsində təcəssümü işıqlandırılır. Qeyd edilir ki, ötən əsrin 50-60-cı illərindən başlayaraq Azərbaycan şairlərinin şeirləri dəfələrlə nəşr edilmişdir ki, bunların arasında Nəsiminin də əsərləri olmuşdur. Xalq rəssamı Altay Hacıyev hələ 60-cı illərdə böyük şairin əsərlərinə illüstrasiyalar çəkmiş, onun kitablarının bədii tərtibatçısı olmuşdur. Nəsiminin respublikada nəşr olunmuş kitablarına həmçinin O.Sadıqzadə, B.Xanəliyev və başqa rəssamlar illüstrasiyalar çəkmişlər. Müəllif qeyd edir ki, şairin ədəbi irsinin toplandığı öz kitablarından başqa, onun yaradıcılığına həsr olunmuş elmi əsərlərin bədii tərtibatı da maraq doğurur. Bunlar, əsasən 2000-ci illərdə buraxılmış kitablardır.

Açar sözlər: Azərbaycan incəsənəti, kitab qrafikası, illüstrasiya, Nəsimi, Altay Hacıyev.

Хазар Зейналов (Азербайджан)**Творчество Насими в книжной графике**

В статье освещается воплощение творчества Насими в области книжной графики. Отмечается, что начиная с 50-60-х годов прошлого века, стихи азербайджанских поэтов неоднократно издавались, среди них были и сочинения Насими. Известные художники, работавшие в области книжной графики, создавали иллюстрации к его книгам, оформляли их. В частности, Народный художник Алтай Гаджиев еще в 60-х годах иллюстрировал сочинения выдающегося поэта, был художником-оформителем его книг. Книги Насими, изданные в республике, иллюстрировали также О.Садыхзаде, Б.Ханалиев и некоторые другие художники. Автор подчеркивает, что помимо книг самого поэта, в которых собрано его поэтическое наследие, вызывает интерес и оформление научных трудов, посвященных творчеству поэта. Это, в основном книги, выпущенные в 2000-х годах.

Ключевые слова: искусство Азербайджана, книжная графика, иллюстрация, Насими, Алтай Гаджиев.